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S. NEOT

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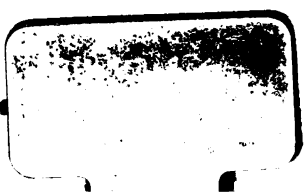
BOOKSELLER, NEW & SECOND-HAND,
MARKET JEW ST., PENZANCE.

Thos Yarde
4 April. 1856.



DESCRIPTIVE SKETCH

OF THE

WINDOWS OF ST. NEOT CHURCH,

In Cornwall,

AS RESTORED BY

THE REV. RICHARD GERVEYS GRYLLS,

Of Helston,

In the Years 1826, 1827, 1828, and 1829;

TO WHICH IS ADDED THE

Poem of

TREGEAGLE, OR, DOZMARY POOL.

THIRD EDITION,

EMBELLISHED WITH A VIEW OF THE CHURCH AND VICARAGE, WITH SOME PREFATORY REMARKS,

BY

THE REV. HENRY GRYLLS, A.M.

Vicar of St. Neot.

DEVONPORT:

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PREFACE.

Saint Neot, to whom this parish is indebted for its name, may justly claim more popular celebrity than any other Saint in Cornwall. There are few to be found to whom his name is not familiar, and his miracles are recounted among the wonders of departed days.

The parish of St. Neot lies in the deanery and hundred of West. It is about eight miles north-east from Lostwithiel, the same distance south-east from Bodmin, five miles west-north-west from Liskeard, which is its post town. With the exception of Alternum, this is the largest parish in the county, containing 12,739 acres. It lies on a small stream, called St. Neot's River, a branch of the Fowey.

The Church, whose windows form the subject of the following sketch, is a handsome and spacious fabric, built with square blocks of granite, adorned with sculpture, and embattled walls. The south side is in a much more elegant style than the north, which perhaps may be considered of an earlier date. The pinnacles of the buttress between the south windows are elegant, and ascending considerably above the parapet of the roof, give the exterior an airy appearance. The interior consists of a spacious nave and chancel, which divides two aisles of similar dimensions, and extends from the west door of the tower to the east window of the chancel

116 feet; the breadth is 55 feet, and having been recently repaired with handsome gothic carved pannels, forms with its painted windows so richly ornamented, a very beautiful appearance, and for completeness and uniformity of design, far surpasses every other church in the county. It is situated at the head of a pleasant valley, surrounded as it were by an ampitheatre of hills, and by a happy combination of wood, rock, and water, affords a very picturesque and romantic object.

The painted windows of this church had long formed an object of interest and curiosity to the antiquarian; and Forster, Whittaker, Gorham, and others have published descriptions of them, as far as their subject could be traced. The dates assigned to them by these writers are very different; the second named writer ascribing them to a period as early as A.D. 1199, in the reign of King John, whilst the last gives the earliest date at A.D. 1480, or Edward IV. The different style and execution of the portions which remained proved them to have been the production of different periods, of which the earliest may be taken probably about A.D. 1200, and the latest about A.D. 1533. Be this as it may, the windows had become, through lapse of time, entire neglect, and it must be added, in one instance at least, criminal spoliation, so grievously mutilated, that whilst only one or two remained tolerably perfect, the greater number were so much defaced that their subjects could hardly be traced, and some were entirely destroyed and replaced by plain glass. Under these circumstances, the Rev. Richard Gerveys Grylls, of Helston, the patron of the living, in the year 1825,

conceived the design of restoring them, and completed it, at very considerable expense, in the course of the four following years. In doing this, the object has been to preserve and replace all the old glass that could be rendered serviceable; to restore to every window its original design, as far as it could be traced either by inspection or tradition; and in those cases where the former subjects were entirely lost, to supply their place by such as appeared best to accord with the whole The style and execution of the original work has been adhered to throughout as closely as possible. The following brief sketch of the windows is intended to preserve them from the ill-merited oblivion to which former neglect had so nearly consigned them. There is however a larger work, published by Mr. Hedgeland, the designer and conductor of the decorations, containing highly-colored engravings of the whole of the windows, and which may be had through the medium of the Booksellers, or of the Author, at No. 2, Grove-Place, Lisson Grove. From this work the following pages have been compiled, with little variation, to meet the convenience of the numerous visitors of this church.

No. 1.—THE ST. GEORGE WINDOW.

(At the west end of the North aisle.)

THIS window has been removed from No. 14, where it lately stood, on Whittaker's suggestion, who says it did not originally belong there, but was taken from some other part of the church—most probably its present situation. The tracery lights in the head of it are entirely new. In the centre of these is seen the medallion of the order of the Red Cross Knights, representing St. George slaying the dragon; whilst on either side is his shield, bearing his well-known device of the red cross.

The body of the window has been restored, as nearly as possible, with the subjects which originally occupied it, being some of the principal events in the fabulous history of England's renowned saint, in twelve compartments, as follow:

1. St. George fighting the Gauls; with the inscription, "Hic Georgius pugnat contra Gallicanos"—*Here George fights against the Gauls.*

2. The Gauls, having made St. George prisoner, beheading him at the shrine of the Virgin, who is seen with her infant child in the corner; inscription, "Hic Gallicani mactant Georgium"—*Here the Gauls slay George.*

3. The Virgin, attended by an angel, restoring him to life; inscription, "Hic beata Maria resuscitat eum a tumulo"—*Here the blessed Mary restores him to life from the tomb.*

4. The Virgin arming the saint with his helmet; whilst one angel behind holds his sword and spurs, and a second his spear and shield; inscription, "Hic beata Maria armat Georgium"—*Here the blessed Mary arms George.*

5. St. George slaying the dragon; the king and queen of Egypt looking on from a tower, whilst their virgin daughter is seen in the distance, bound, and attended by her little dog; inscription, "Hic mactat draconem"—*Here he kills the dragon.*

6. The saint, guarded and bound, led before the king on a charge of treason; inscription, "Hic capitur, et ducitur ante regum"—*Here he is taken and led before the king.*

7. St. George put to the torture, by two men who are tearing his flesh with iron rakes; inscription "Hic corpus ejus laceratur"—*Here his body is lacerated.*

8. The saint, saddled and bridled, and on all fours, ridden by the king's son, who is brandishing a knotted whip over him, whilst one attendant is urging him on with the point of his spear, and another with a club; inscription. "Hic filius imperatoris equitat super eum" *Here the emperor's son rides upon him.*

9. The saint undergoing another species of torture; one executioner drawing him up to a gibbet by his hands tied behind him, whilst another attaches a heavy stone to his feet: the king looking on; inscription,

" Hic pendent molarem ad eum"—*Here they suspend a great stone to him.*

10. Another torture. The saint thrown headlong into a furnace of molten lead by an executioner, whilst a person, habited as a monk, stirs the fire beneath; the king and another looking on; inscription, " Hic ponitur in furno cum plumbo"—*Here he is put into a furnace with lead.*

11. The fifth torture. St. George dragged by his feet, by a wild horse, which is ridden by one individual, and led by another; inscription, " Hic trahitur cum equo indomito"—*Here he is dragged by a wild horse.*

12. The termination of the saint's sufferings, by his being beheaded in the king's presence; with his confessor shriving him; inscription, " Hic Georgius decollatus est"—*Here George is beheaded.*

No. II.—ST. NEOT'S WINDOW.

We are here presented with the legendary and fabulous history of St. Neot, in twelve designs, which have all been restored as they originally stood, in the following order:

1. Neot resigning his crown to his younger brother, who is kneeling to receive it; whilst two attendants stand behind. In the background of this and all the other compartments, is seen his monastery. Immediately

underneath runs the label, "Hic tradit coronam fratri suo juniori"—*Here he delivered up the crown to his younger brother.*

2. Neot kneeling, taking the vows as monk. The abbot, with the crosier in his hand, reading the vows to him, whilst a monk is covering his head with a cowl. Another monk, in a white dress, bears the holy oil; inscription, "Hic perfectus est monachus"—*Here he is completed a monk.*

3. Neot, reading his psalter, as was his daily wont, with his feet immersed in his favourite well, rescues a doe from her hunter, who, struck with awe at the miracle which has preserved her from his dogs, is delivering up his horn to the saint, and afterwards turns monk himself; inscription, "Hic sedens in fonte, psalmum psallens, cervam liberam fecit"—*Here, sitting in the well, rehearsing his psalter, he rescued the doe.*

4. Neot receiving instructions from an angel, respecting three fishes which he shows him in his well. (These instructions were, that so long as he took one, and only one, of the fishes for his daily food, the supply should never be diminished.) Inscription, "Hic tres pisces in fonte invenerant relatione angelica"—*Here, by the revelation of an angel, he found three fishes in his well.*

5. The saint, sick in his bed, ordering his servant Barius to bring him one of the fish for his dinner, as usual; inscription, "Hic jubebat sibi piscem afferi"—*Here he ordered a fish to be brought to him.*

6. Barius, anxious to suit his sick master's taste, has here taken *two* fishes from the well, (which is seen behind with the third fish in it) and is boiling one in a

vessel, and broiling the other on a gridiron; inscription, "Hic Barius e piscibus alium torrebat, alium coquebat" —*Here Barius broiled one of the fish, and boiled another.*

7. Barius bringing the two fishes on a dish to his master in bed; inscription, "Hic Barius portabat duos pisces in disco"—*Here Barius carried up the two fishes in a dish.*

8. Barius, sent back by the saint, in alarm at his having transgressed the angel's instructions, throwing the two fish again into the well, where they are immediately restored to life; inscription, "Hic Barius auferebat illos duos pisces iterum in fontem"—*Here Barius carried back those two fishes again into the well.*

9. A thief driving away the saint's oxen from before the monastery; inscription, "Hic boves furto sublati fuerunt"—*Here his oxen were stolen.*

10. A man and boy ploughing the ground with four stags, which, at the saint's prayers, came and offered themselves tamely to the yoke, in lieu of the stolen oxen; inscription, "Hic jugum imponebatur cervis vice jumentorum"—*Here the stags were yoked in the place of the oxen.*

11. One of the robbers (who were terrified by the report of the foregoing miracle) bringing back the oxen to Neot, in consequence of whose instructions out of the book he is reading to him, the thief and his companions become monks, and enter the convent; inscription, "Hic fures compuncti boves restituerunt"—*Here the thieves, touched with compunction, restored the oxen.*

12. Neot kneeling to receive Pope Martin's blessing, who wears the papal crown and robes, and holds the aspergillum, or holy-water sprinkle, in his right hand, and his staff, surmounted by the triple cross, in the left; inscription, "Hic Romæ a Papa benedictionem acceptit"—*Here he received a blessing from the Pope, at Rome.*

Along the bottom of the window runs the following inscription, indicative of its donors and date:—"Ex sumptibus juvenum hujus parochiæ Sancti Neoti, qui istam fenestram fecerunt anno Domini millessimo quingentessimo vicessimo octavo"—*At the cost of the young men of this parish of St. Neot, who erected this window,* A.D. 1528.

No. III.—THE YOUNG WOMEN'S WINDOW.

(So called from the donors.)

THIS and the three following windows were in an extremely mutilated condition; but, by comparing together the remnants of the figures and broken inscriptions which were found in them, they have all been enabled to be restored with their original designs. The present window gives us the four following figures, beginning from the spectator's left hand.

1. St. Patrick, the apostle of Ireland, decorated with the pallium, or archiepiscopal stole, mitre, and crosier. He died A.D. 465. Below is the inscription, "Sancte Patrice, ora pro nobis"—*St. Patrick, pray for us.*

2. St. Clarus, or Clerus, an English saint, to whom the neighbouring church of St. Cleer is dedicated. He is also decorated with episcopal robes, mitre, and crosier. He died A.D. 894. Inscription, "Sancte Clere, ora pro nobis"—*St. Clere, pray for us.*

3. St. Mancus, an Irish saint, and Bishop of Cornwall; decorated as the foregoing. He was buried at the neighbouring church of Lanreath. Inscription, "Sancte Mance, ora pro nobis"—*St. Mancus, pray for us.*

4. St. Brechan, a Welsh saint, and king in the fourth century. He is robed and crowned, and in his mantle, of royal ermine, holds a group of heads, (eleven in number) intended to represent his own offspring, all of whom (twenty-four in the whole) were said to be holy martyrs or confessors in Devon and Cornwall. Those settled in Cornwall were—1. John, giving name to the church of St. Ive. 2. Endelient, to that of Endellion. 3. Menfre, to St. Minver. 4. Tethe, to St. Teath. 5. Maben, to St. Mabyn. 6. Merewenna, to Marham Church. 7. Wenna, to St. Wenn. 8. Yse, to St. Issey. 9. Morwenna, to Moorwinstow. 10. Cleder, to St. Clether. 11. Keri, to Egloskerry. 12. Helie, to Egloshayle. 13. Adwen, to Advent. 14. Lanent, to Lelant. (This account is given by Leland, as cited by William of Worcester, from the Cornish Calendar at Mount St. Michael, in Cornwall.)

Inscription, "Sancte Brechane, cum omnibus sanctis, ora pro nobis"—*St. Brechan, with all the saints, pray for us.*

Beneath the whole are twenty female figures, five in each compartment, in a kneeling posture, intended to

represent the donors of the window; whilst below them runs the inscription, "Ex sumptibus sororum hujus parochiæ Sancti Neoti, quæ istam fenestram fecerunt, anno Domini millessimo quingentessimo vicessimo nono" —*At the cost of the young women of the parish of St. Neot, who erected this window*, A.D. 1529.

No. IV.—THE WIVES' WINDOW.

(So called from the donors.)

THE original figures are restored here also, in the following order.

1. St. Mabena, a female, crowned, one of the daughters of the foregoing King Brechan; she bears a palm-branch in her right hand, and an open book in her left. The neighbouring church of St. Mabyn is dedicated to her. Inscription, "Sancta Mabena, ora pro nobis"—*St. Mabena, pray for us.*

2. The Virgin Mary, seated with her hands clasped in grief over her dead son, who is laid across her lap; inscription, "Sancta Maria, ora pro nobis"—*St. Mary, pray for us.*

3. Our blessed Lord, risen from the grave, as shewn by the five wounds, and the crown of thorns on his head. His left hand holds the cross and banner. Inscription, "Jesu Fili Dei, miserere nostrum"—*Jesus, Son of God, have mercy on us.*

4. St. Mebered or Mewbred, a male figure, dressed in a monkish robe, with a brass skull-cap on his head.

In his left hand is his staff, or walking-stick; whilst his right holds a head, to shew that he underwent martyrdom by decapitation. The adjoining church of Cardynham is dedicated to this saint. Inscription, "Sancte Maberede, ora pro nobis"—*St. Mebered, pray for us.* Beneath are twenty female figures, disposed as in the preceding window, representing the donors, with the inscription under them, "Ex sumptibus uxorum hujus parochiæ Sancti Neoti e parte occidentali, istam facientium fenestram vitream anno Domini millessimo quingentessimo tricessimo"—*At the cost of the wives of the west side of this parish of St. Neot, who erected this glass window,* A.D. 1530.

No. V.—THE HARRIS WINDOW.

(So called from the donor.)

THIS window, restored as the others, exhibits the following figures.

1. St. John the Baptist. In his left hand he holds a book, on which rests the Lamb with a cross; whilst the right hand is pointing to it, as though he would say, "Behold the Lamb of God, which taketh away the sin of the world," (John i. 29.) Beneath is a group of three figures, kneeling, and praying, in the words of the inscription, "Sancte Johannes Baptista, ora pro nobis"—*St. John Baptist, pray for us.*

2. The figure of a Pope, as distinguished by the triple crown, and the double cross at the head of his staff. The original inscription of this figure was entirely lost, but it was supposed to represent Pope Gregory the Great, who sent the Gospel into Britain by Augustine the monk, A.D. 596. Beneath are a male and female figure praying, "Sancte Gregori, ora pro nobis"—*St. Gregory, pray for us.* Before them is a shield, with the Harris coat of arms—sable, a broad arrow argent.

3. St. Leonard, with a bishop's mitre on his head and the crosier in his left hand, whilst his right hand holds a book, and has a fetter suspended from the wrist. He was a Bishop of Limosin, in France, A.D. 500. Having obtained of King Clodoveus a favour, that any prisoners whom he visited should be set free, and having exercised his privilege in behalf of those who were persecuted for the Gospel's sake, he came to be looked upon as the guardian saint of all prisoners, and is generally represented with a loose fetter in his hand. The monkish legend, improving upon the story, tells us, that if any one in prison called upon his name, his fetters would immediately drop off, and the prison doors fly open. Beneath is a single male figure, probably representing the donor, kneeling at an altar, and praying, "Sancte Leonarde, ora pro me"—*St. Leonard, pray for me.*

4. St. Andrew leaning upon his cross, which he embraces with the left hand, whilst the right holds an open book. Beneath, a male and female figure, kneeling at an altar, and praying, "Sancte Andrea, ora pro nobis" —*St. Andrew, pray for us.* Along the bottom of the window is this inscription;' "Ex dono et sumptibus

Radulphi Harys, et ejus labore, ista fenestra facta fuit" —*At the gift and cost of Ralph Harris, and by his workmanship, this window was made;* shewing the curious fact, of his being the painter, as well as donor, of the window.

No. VI.—THE CALLAWY WINDOW.

(So called from the donor.)

THIS window is also restored with its original designs, as follow:—

1. St. Callawy, in a monkish dress, with a book in his right hand, and a cross in his left. We find no record of this saint; but he was, in all probability, a canonised member of the donor's family. In front of the pedestal on which he stands is a shield with the Callawy arms,—sable, a fess, between three daggers, or; having, beneath, the date 1577, in extremely small figures. Whether this date refers to the time of the donation of the window, or was subsequently transferred to it, with the coat of arms, from the family mansion of the donor, is uncertain; most probably the latter, as it would otherwise refer the window to a much later period than any of the others. Below is a female figure, kneeling in prayer before an altar, with the inscription, "Sancte Callawy, ora pro me" —*St. Callawy, pray for me.*

2. St. Germain, with his mitre and crosier. He was Bishop of Auxerre, in France, A.D. 418; and was afterwards (A.D. 439) sent into Britain by Pope Celestin, to

suppress the Pelagian heresy. The neighbouring parish of St. German's, which was once a bishop's see, derived its name from him. Below is a female figure, as in the preceding, praying, " Sancte Germane, ora pro me"—*St. Germain, pray for me.*

3. St. John the Evangelist; with the book of his gospel under his left arm, and his right hand pointing to it. Beneath, a male figure habited as a monk, (probably the donor) praying at an altar, " Sancte Johannes, ora pro me"—*St. John, pray for me.*

4. St. Stephen, the first martyr; holding in his right hand, on the skirt of his robe, a pile of stones, (emblematic of his martyrdom) to which the left is pointing. Beneath, a male and female figure, kneeling at an altar, on which lies an open book; inscription, " Sancte Stephane, ora pro nobis"—*St. Stephen, pray for us.*

Along the bottom of the whole, runs this inscription, " Orate pro anima Johannis Callawy hanc fenestram facientis"—*Pray for the soul of John Callawy, who erected this window.*

No. VII.—TUBBE AND CALLAWY WINDOW.

(So called from the donors.)

As very little more remained of this window than the arms of Tubbe and Callawy, with the inscription beneath, it was thought best to appropriate it to the figures now occupying it, which were taken from the chancel window. These, till cleared by the skill of the artist, were almost obliterated by the corrosion of the glass; whilst the evident difference between the lead work in the head of the window, and that in the compartments below, where these figures stood, proved that they must have been removed thither from some other place, and could never have formed an original part of the chancel window. The upper compartments of this window were also taken from another, (the Martyn window, No. 12) to which they also were known to have been transposed from other parts of the church. In this way, the window has been filled up as follows:

Head. In the centre, a monkish conceit of the Holy Trinity, Father, Son, and Spirit, (the last represented by the Dove) crowning the Virgin Mary as Queen of Heaven. On one side, St. Catherine, as known by her wheel and sword; (see her story in the Borlase window, No. XI.) on the other, St. Barbara, with a crown of thorns on her head, a palm branch in her right hand, and a book in her lap, with the tower in which she was confined in the background.

The four beautiful figures in the *body* of the window are—

1. St. Paul; with a book, "the word of God," in one hand, and a long sword, emblematic of his martyrdom, in the other. The name, "Sanctus Paulus," beneath.

2. St. Peter; with the double keys, one of gold, the other of silver, in one hand; and a book in the other. The name, "Sanctus Petrus," beneath.

3. The Saviour; holding in one hand a sceptre, and in the other an orb surmounted by a cross, representing the extension of his dominion and gospel over the whole world. The letters "Ihc" (being the old contraction of the word *Jesus)* beneath.

4. St. Neot, when old, (in contrast to his figure in the Borlase window, No. XI. when young.) He is here represented in his pilgrim's dress, with staff and beads; whilst the scallop shell in front of his hat denotes his visit to the Holy Sepulchre to have been paid. The name, "Sanctus Neotus," beneath. This window was originally given by the families of Tubbe and Callawy, whose arms and memorial have been preserved, as follow:

Below the figure of St. Paul, arms of Tubbe, viz. argent, a chevron sable between three gurnets, (in Cornish idiom, *Tubbs)* hauriant, gules. Below St. Neot, the arms of Callawy, viz. sable a chevron between three daggers, or. The space between these coats of arms is occupied by an elegant scroll with the following inscription: "Ex sumptibus Johannis Tubbe, et Johannis Callawy, hanc fenestram facientium"—*At the cost of John Tubbe, and John Callawy, who erected this window.**

* Tubbe married the heiress of Callawy.

No. VIII.—CHANCEL WINDOW.

THE original design of this window is said to have been the institution of the Lord's Supper; but it was so much corroded, as well as mutilated, that no trace of any regular subject remained, and not even the beautiful specimens of the figures discovered by the artist, and now transferred to the adjoining north-east window, No. VII. were visible. In restoring this appropriate subject, recourse has been had to a coloured wood print, one of a very curious collection preserved in the British Museum, executed in the fifteenth century, and said to have been the first illustration of the Bible extant. The character of this print was considered to accord with the general style of the windows better than the representations of the same subject given by the great masters. It exhibits our Saviour immediately facing the spectator, with the apostles seated round the table, at the paschal supper, (a lamb whole) in the following order, reckoning from his right hand: 1. Simon Peter; 2. Philip; 3. James the Less, the son of Alphæus; 4. Judas Iscariot, who is represented as grasping the sop (John xiii. 26) in his right hand, behind his back; 5. Matthew; 6. Simon Zelotes, or the Canaanite; 7. Bartholomew; 8. Lebbæus, whose surname was Thaddaus or Jude, the brother of James the Less. 9. Andrew, Simon Peter's brother; 10. Thomas; 11. James the elder, the son of Zebedee; 12. John, the beloved disciple, and brother of James the elder, lying in our Lord's bosom. The upper compart-

ments exhibit the original designs, as follow, beginning at the spectator's left hand:

1. An angel, bearing a shield, with the arms of Valletort; viz. or, three bends gules, a bordure sable bezantee.

2. Mary, the wife of Cleophus or Alphæus, and mother of James the Less and Lebbæus.

3. Mary Magdalene.

4. The Virgin Mary.

These are the three Marys related by St. John, (chap. xix. 25) to have been present at the crucifixion.

5. An angel in the posture of worship, with the words, "Ave Maria, gratiæ plena"—*Hail, Mary, full of grace.*

6. An angel, bearing a shield, with the arms of Luccombe, viz. argent, a saltier sable, between four etoiles gules.

Most of the windows appearing to have been originally presented by particular individuals, who in some instances commemorated the gift by placing their coats of arms on the glass, it seems not improbable that the families of Valletort and Luccombe may have been the joint donors of this; but there remains no record of the fact.

No. IX.—THE CREATION WINDOW.

(So called from its subject.)

THIS is the most elaborate of all the windows, and remained in a far better state of preservation than any of the others, requiring only the restoration of a few detached portions of the glass to render it complete. It has been admired as a rich specimen of the art in the age to which it belonged (A.D. 1200.) The upper compartments, ten in number, are occupied by the nine different degrees of angelic power, according to the monkish legends, in the following order, beginning from the left hand above.

1. Thrones; 2 and 3. Seraphim; 4. Cherubim; 5. Angels; 6. Dominions; 7. Virtues; 8. Powers; 9. Principalities; 10. Archangels. They are inscribed, respectively, as follows: 1. Tronus; 2 and 3. Seraphim; 4. Cherubyn; 5. Angeli; 6. Dominatus; 7. Virtutes; 8. Potestates; 9. Principatus; 10. Archangeli.

The body of the window, in fifteen compartments, represents the creation of the world by Christ, the Son or Word of God; together with some of the principal succeeding events till the time of Noah, in the following order:—

1. Christ, with a pair of compasses in his hand, planning the Creation; inscription, "Hic Dominus designat mundum"—*Here the Lord plans the world.* (Gen. i. 1, and Prov. viii. 27.)

2. The division of the waters from the dry land; inscription, "Hic Dominus facit aquam et terram"—*Here the Lord makes the water and the earth.* (Gen. i. 9.)

3. The creation of fish and fowl; inscription, "Hic Dominus facit piscem et volucrem"—*Here the Lord makes the fish and fowl.* (Gen. i. 20.)

4. The creation of man; inscription, "Hic Dominus facit Adamum"—*Here the Lord makes Adam.* (Gen. i. 27.)

5. The creation of woman; inscription, "Hic Dominus facit Evam de Adamo"—*Here the Lord makes Eve out of Adam.* (Gen. ii. 22.)

6. The command to Adam respecting the forbidden fruit; inscription, "Hic Dominus præcipiebat Adamum de fructibus Paridisi"—*Here the Lord commanded Adam concerning the fruits of Paradise.* (Gen. ii. 16, 17.)

7. Adam and Eve, tempted by the serpent, (who is represented as twined round the tree, with a virgin's face) eating the forbidden fruit; inscription, "Hic Adamus frangit præceptum Christi"—*Here Adam breaks the command of Christ.* (Gen. iii. 24.)

8. The angel driving our first parents out of Paradise; inscription, "Hic angelus præcipiebat Adamum exire de Paradiso"—*Here the angel commanded Adam to go out of Paradise.* (Gen. iii. 24.)

9. Adam and Eve at work—he with a spade, and she with a spindle and distaff; inscription, "Hic Adamus et Eva incipiebant laborare"—*Here Adam and Eve began to labour.*

10. The offerings of Cain and Abel; the former standing beside his sacrifice, the flame of which is bent

downwards; the latter kneeling beside his, the flame of which ascends. Inscription, "Hic Abel et Cain sacrificaverunt"—*Here Abel and Cain offered sacrifices.* (Gen. iv. 3, 4, 5.)

18. Cain slaying Abel with a jaw-bone; inscription, "Hic Cain occidit Abel"—*Here Cain kills Abel.* (Gen. iv. 8.)

11. God the Father, from heaven passing sentence upon Cain; inscription, "En sanguis fratris tui"—*Behold the blood of thy brother!* (Gen. iv. 10.)

13. Lamech shooting Cain, his servant-boy standing at his side; inscription, "Hic Lamech sagittat Cain"—*Here Lamech shoots Cain with an arrow.* This event is not mentioned in the Bible. The legend of the Jews says, that Lamech, going out to shoot wild beasts, and being very old and dim-sighted, is shewn Cain in a bush by his servant boy, who, from his hairy appearance, mistakes him for a beast, and persuades his master to shoot him. Founded, probably, on Gen. iv. 23, 24,)

14. The death of Adam, with Seth placing three apple-pips in his mouth and nostrils; on the right is seen a tree, with a child lying in it. "Hic Seth ponit tria grana sub lingua Adami"—*Here Seth puts the three seeds under Adam's tongue.*

This subject, too, is derived from a Jewish legend to the following effect;—When Adam was about to die, conscious of his many sins, he sent his son Seth to Paradise to seek the oil of mercy, Seth sees there the Tree of Life, with the infant Jesus lying in it. From this tree an angel gathers an apple, out of which he takes three kernels, and, giving them to Seth, bids him, as soon

as Adam shall be dead, to put one beneath his tongue, and one into each of his nostrils. From these, he tells him, shall spring a tree which when full grown, shall yield the oil of mercy in five thousand five hundred years time.

15. Adam's history being concluded, that of Noah here commences. This compartment shews us Christ commanding Noah to build the ark, Inscription, "Fac tibi arcam"—*Make to thee an ark.* (Gen. vi. 14.)

No. X.—THE NOAH WINDOW.

(So called from its subject.)

THE openings in the head of this window are filled with a new design (the old one being entirely lost), from a print of Albert Durer, born A.D. 1471; representing, in the centre, the Almighty seated on the rainbow, with the universe beneath his feet, and on either side an angel in the posture of adoration.

The body of the window retains its original subject, being an immediate continuation of the Bible history from the window preceding. It represents the principal events in the life of Noah, in eight compartments, as follow:

1. Noah, assisted by his sons, building the ark; with the inscription, "Hic Noy facit arcam"—*Here Noah makes the ark.* (Gen. vi. 22.)

2. Noah and one of his sons rolling a cask into the ark;

inscription, " Hic Noy introivit in arcam"—*Here Noah entered into the ark.* (Gen. vii. 7)

3. Noah in the ark, floating on the waters, sends out the raven and the dove; inscription, " Hic misit corvum et columbam"—*Here he sent out the raven and the dove.* (Gen. viii. 7, 8.)

4. The dove returning, with the olive-leaf in her mouth; inscription, " Hic misit columbam, quæ revertit" —*Here he sent forth the dove, which returned.* (Gen. viii. 11.)

5. Noah and his family, together with the pairs of the brute creation, coming out of the ark; inscription, " Hic Noy egressus est de arca"—*Here Noah went forth from the ark.* (Gen. viii. 18, 19.)

6. Noah and his family offering their sacrifice of thanksgiving; inscription, " Obtulit olocaustum super altare"—*He offered a whole burnt-offering on the altar.* —(Gen. viii. 20.)

7. Ham looking upon the nakedness of his father Noah, whilst Shem and Japheth are approaching him backwards, with a garment upon their shoulders to cover him; inscription, " Hic Cham vidit patrem nudum"— *Here Ham saw his father naked.* (Gen. ix. 22, 23.)

8. The death of Noah, his sons standing by; inscription, " Hic Noy mortuus est"—*Here Noah is dead.* (Gen. x. 29.)

No. XI.—THE BORLASE WINDOW.

(So called from the donors.)

In the tracery lights here, we have—

1. The letters "ℑ ℌ ℭ," being the contraction anciently used for the word "Jesus."

2. The figure of an animal; doubtful whether intended to represent the Agnus Dei, or the Borlase family-crest: most probably the latter, though it does not now agree with it.

3. A contraction of the Virgin Mary's name, "Maria," in a monogram—an old monkish conceit.

The body of the window contains the following subjects, in the separate compartments:—

1. St. Christopher, with his staff, carrying the child Jesus across the river. His legend says that, being converted by a hermit, he was sent to reside on the bank of a dangerous river, that, being strong and of gigantic stature, he might carry over those who required to pass it. One day a little child presented itself, and desired to be carried across. The saint accordingly took him on his shoulders, and, with his staff in his hand, entered the river. The child, however, grew so heavy, that by the time they got across, Christopher was nearly drowned: hereupon he said to him, "Thou hast put me in great peril, and weighest almost as I had had all the world upon me." The child replied, "Christopher, marvel thou nothing; for thou hast not only borne all the world

but Him that created all things, upon thy shoulders. I am Jesus Christ, the King whom thou servest in this work." From this transaction, the saint's name, which before was Reprobus, was changed into Christopher, or *Christ-bearer*, and he grew into great renown.

Beneath is a figure of Nicholas Borlase, praying; with the words, "Sancte Christophere, ora pro me"—*St. Christopher, pray for me.*

2, St. Neot, when young, as a Monk of Glastonbury. Beneath, Catharine Borlase, the wife of Nicholas, praying, "Sancte Neote, ora pro me"—*St. Neot, pray for me.*

3. St. Leonard; as in the Harris window, No. V. which see. Beneath, the sons of Nicholas and Catharine Borlase, praying, "Sancte Leonarde, ora pro nobis"—*St. Leonard, pray for us.*

4. St. Catharine; a virgin convert of Alexandria, about A.D. 305. She was placed on a wheel, stuck round with iron spikes, and miraculously delivered by an angel; she was afterwards beheaded. Hence she is always represented with such a wheel by her side, as well as with a sword. Beneath are the daughters of Nicholas and Catharine Borlase, praying, "Sancta Catharina, ora pro nobis"—*St. Catharine, pray for us.* Along the bottom of the window is this inscription; "Orate pro animabus Catharinæ Burlas, Nicholai Burlas, et Johannis Vyvyan, qui istam fenestram fieri fecerunt"—*Pray for the souls of Catharine Borlase, Nicholas Borlase, and John Vyvyan* (he was the father of Catharine Borlase) *who caused this window to be made.*

No. XII.—THE MARTYN WINDOW.

(So called from the donor.)

In the upper compartments of this window we have,

1. The letters "I H C." as in the preceding, encircled with the crown of thorns.

2. The arms of Martyn; viz. argent, a chevron gules, between three martins proper.

3. An ancient passion flower, emblematic of our Saviour's sufferings on the cross.

The body of the window contains,

1. The Virgin, with the infant Jesus in her arms; beneath, figures of some of the Martyn family, praying, "Mater Dei, esto propitia"—*Mother of God, be propitious.*

2. The crucifixion; the head of the cross bearing a scroll with Pilate's superscription, "I. N. R. I." (*i. e. Jesus Nazarenus Rex Judæorum—Jesus of Nazareth, King of the Jews.*) On either side of the foot of the cross lie a skull and a shoulder bone, as emblems of mortality. Beneath, the donor, Martyn, and his wife, praying, "Jesu, Fili Dei, miserere nostrum—*Jesus, Son of God, have mercy on us.*"

3. St. John the Evangelist; "the disciple whom Jesus loved." Beneath, the sons of the donor, praying, "Sancte Johannes, ora pro nobis"—*St. John, pray for us.*

4. St. Stephen; as in the Callawy window, No. VI. which see. Beneath, daughters of the donor, praying, "Sancte Stephane, ora pro nobis."—*St. Stephen, pray for us.*

Across the bottom, "Orate pro animabus Martyn et filiorum suorum, qui istam fenestram fieri fecerunt"—*Pray for the souls of —— Martyn and his sons, who caused this window to be made.*

No. XIII.—THE MUTTON WINDOW.

(So called from the donor.)

This is an extremely fine window. The head contains,

1. The monogram of the word "Maria" as in the Borlase window, No. XI.

2. A sheep or lamb; uncertain, as in the Borlase window, whether intended to represent the Agnus Dei, or the armorial bearing of the Mutton family: unity of design with the preceding window would make us rather infer the latter.

3. The chalice, containing the consecrated wafer, marked with the letters "I H C;" and the nails used in the crucifixion.

The body of this window is occupied by very fine figures of the four evangelists, each holding in his hand the book of his gospel surmounted by his peculiar emblem, in the following order:

1. Mark, with a winged lion: inscription beneath, "Sancte Marce, ora pro nobis"—*St. Mark, pray for us.*

2. Luke, with an ox or calf; inscription, "Sancte Luca, ora pro nobis"—*St. Luke, pray for us.*

3. Matthew, with a man; inscription, "Sancte Matthae, ora pro nobis"—*St. Matthew, pray for us.*

4. John, with an eagle. (A palm branch in his right hand.) Inscription, "Sancte Johannes, ora pro nobis" —*St. John, pray for us.*

These emblems were appropriated to the evangelists by the early christians, either from the prophet Ezekiel's vision, ch. i. v. 10; or, perhaps, more probably, from the subsequent one of St. John himself, Rev. iv. 7. In both these visions the *lion* is supposed to denote boldness and force; the *ox*, strength, unwearied diligence, and perseverance; the *man*, foresight, prudence, and benevolence; the *eagle*, spiritual sagacity, and heavenly affections, soaring above the earth. In the prophet's vision, each angel is represented as possessed of the whole four; in the apostle's, they are divided, one to each, among the four beasts, or living creatures (as the word should be rendered) who stood round about the throne, and are supposed to represent the ministers of the christian church. This difference may be taken to imply that the endowments, which are divided in various proportions amongst the wisest and holiest men on earth, are all conjoined in the angels in heaven. In their respective appropriations to the sacred historians, each may have had that assigned to him which seemed best to suit his character; and this circumstance may account for the evangelists being placed out of their

usual order in the window, the emblems standing exactly in the order in which St. John, in the passage cited above, names them.

According to Jewish writers, the four standards of the camp of the Israelites in the wilderness (see Numbers, ch. ii) displayed the same emblems: viz. Juda, a lion; Reuben, a man; Ephraim, an ox; and Dan, an eagle.

Above the head of each evangelist is given, in a beautiful scroll, the commencing sentence of his gospel, from the Latin vulgate, as follows:

1. Mark. "Initium Evangelii Jesu Christi, Filii Dei, sicut scriptum est in Isay propheta"—*The beginning of the gospel of Jesus Christ, the Son of God, as it is written in Isaiah the prophet.*

2. Luke. "Fuit in diebus Herodis regis, sacerdos quidam, nomine Zacharias"—*There was in the days of Herod the king a certain priest, by name Zacharias.*

3. Matthew. "Liber generationis Jesu Christi, filii Davyd, filii Abraham"—*The book of the generation of Jesus Christ, the son of David, the son of Abraham.*

4. John. "In principio erat verbum, et verbum erat apud Deum, et Deus erat verbum"—*In the beginning was the word, and the word was with God, and the word was God.*

Beneath their feet, in a continued scroll of exquisite design and execution, supported by four hands coming out of the clouds, is the commencement of the noble hymn of Zacharias, (Luke i. 68, 69) "Laudatus Dominus Deus Israelis, quia visitavit et fecit redemptionem populo suo, et erexit cornu salutis nobis in domo Davyd servi sui"—*Blessed be the Lord God of Israel,*

for He hath visited and redeemed his people, and hath raised up an horn of salvation for us in the house of his servant David.

Across the bottom of the window is the inscription, "Orate pro anima Johannis Motton, hujus ecclesiæ benefactoris"—*Pray for the soul of John Mutton, a benefactor of this church.*

No. XIV.—THE REDEMPTION WINDOW.

(So called from its subjects.)

THE head of this window retains its original design, and represents, in the centre, the Saviour, in the act of stepping out of his tomb, having the crown of thorns on his head, and the cross and banner in his left hand. On his right is St. John, with the chalice, and on his left St. Thomas, with the lance.

The main compartments here were formerly occupied by the legend of St. George, which has been removed, on Whittaker's suggestion, to its present situation, No. I. and its place filled by four entirely new designs of the leading events in our Lord's history, subsequent to his death, in the following order:

1. The taking down of the body from the cross. Joseph of Arimathea, with one of the disciples, taking the body down, and the three Marys receiving it. A plate, with the crown of thorns, in the lower corner. On a scroll above is the inscription, "Corpus demissum"—*The body taken down.*

2. The burial. Joseph, assisted by a soldier of the Roman guard, putting the body into a stone coffin; one of the Marys apolving a napkin to the wounded side, and the other two stanaing by, weeping. The crown of thorns is here also seen in the lower corner. The mouth of the cave in the back-ground. On the scroll above, "Sepultura"—*The Burial.*

3. The resurrection. Christ risen, standing on his tomb, on the end of which is seen the seal yet unbroken. Three Roman soldiers, in different attitudes of terror, around. On the scroll, "Resurrectio"—*The Resurrection.*

4. The ascension. The Saviour in the air, with his hands extended towards Heaven. Beneath him, the group of his apostles (five are seen) in the act of adoration. Scroll, "Ascensio"—*The Ascension.*

No. XV.—THE ACTS' WINDOW.

(The subjects being taken from the Acts of the Apostles.)

The tracery lights in the head here also remain as before, and represent the annunciation. In the centre is seen the Holy Ghost descending out of a cloud, in the form of a dove; on his left, the angel Gabriel, in a kneeling posture, with a sceptre in his right hand, and over his head a scroll, with his salutation to the Virgin, "Ave gratiæ plena, dominus tecum"—*Hail, thou that art highly favoured, the Lord is with thee;* on the right

the Virgin Mary standing at an altar, on which lies an open book; in a scroll above, her reply to the angel, "Ecce ancilla Domini, fiat mihi secundum verbum tuum"—*Behold the handmaid of the Lord, be it unto me according to thy word.*

The body of this window is occupied by four entirely new designs, taken from the Acts of the Apostles, as follow:

1. The descent of the Holy Ghost on the disciples, on the day of Pentecost. The assembled group represents the Virgin Mother, and six of the Apostles, with the cloven fiery tongues above their heads. On the label above is the inscription, "Descensus Spiritus Sancti"—*The Descent of the Holy Ghost.*

2. The stoning of Stephen. The first martyr is here seen, kneeling and looking up to heaven, his meek countenance strongly contrasting with the savage ones of his two executioners, who are hurling great stones upon him. In the foreground is Saul keeping their clothes, whilst the city of Jerusalem is seen behind. Over their heads the Saviour appears above a cloud, holding in his left hand his cross, to which his right hand is directing the martyr's view; whilst from Stephen's mouth issues the words, "Domine Jesu, suscipe spiritum meum"—*Lord Jesus, receive my spirit.* On the label above, "Stephanus lapidibus oppressus"—*Stephen stoned.*

3. The conversion of Saul. The Saviour appearing above a cloud, from which strong rays of light issue; with the words, on a scroll, "Saule, Saule, quid me persequeris?"—*Saul, Saul, why persecutest thou me?*

Beneath, is Saul, fallen from his startled horse, and lying on the ground, with his eyes closed, uttering the words, "Domine, quid me vis facere?"—*Lord, what wilt thou have me to do?* The group accompanying him consists of four Roman soldiers, armed, and bearing their standard with its well-known inscription, "S. P. Q. R." *(Senatus populus que Romanus—the Roman senate and people.)*

4. Paul pleading before Felix. We here see the Roman governor sitting on the seat of judgment, and the apostle, with his hands chained, pleading his cause before him. Standing by are two of the Roman guard, with spears in their hands; whilst in the foreground is a figure supposed to be St. Luke (the author of the Acts, and Paul's chosen companion) writing down the apostle's defence. On the label above, which is supported by a hand issuing from a cloud, is the inscription, "Pauli apologia coram Felice" *Paul's defence before Felix.*

No. XVI.—THE ARMORIAL WINDOW.

TRADITION relates this window to have been originally occupied by different armorial bearings. These, however, together with their remembrance, had entirely perished, with the exception of one coat of arms which remained in the upper tracery light, but of which the family was unknown. Under these circumstances, it was judged best to preserve the original design of the window as an armorial one, and (in the entire absence of all trace of its former subjects) to render it commemorative of the restoration of the whole. It has, therefore, been appropriated to the family arms of Grylls, the donor, together with those of some of the principal families connected with his at the respective periods marked by the dates attached to them. The window, thus completed anew, presents, both in design and execution, a splended specimen of the modern art. Center tracery light above; arms of Grylls, or, three bendlets enhanced gules; surmounted by the crest, a porcupine argent. Motto beneath, "Vires Agminis unus habet."

On the dexter side; a shield, with the arms of Bere, an ancient family of the Barton of Pengelley, in this parish (see tomb in the chancel), now represented by Mr. Grylls, who derives through it the advowson, and other property in the parish; argent, a bear rampant sable, muzzled or. On the sinister side, an escutcheon

of fifteen quarterings, as taken from the walls of the withdrawing-room in the old family mansion of Court, in the parish of Lanreath. In the first, the coat of Grylls. 2. Argent, a chevron sable between three gournets hauriant gules, for Tubbe. 3. Gules, a chevron vaire between three ducal coronets or, for Mayo. 4. Argent, a chevron between three griffins' heads erased, those in chief respectant, sable, for Scowene. 5. Azure, fretty argent, a fess gules, for Cane. 6. Gules, on a bend wavy argent, three Cornish choughs sable, for Reed. 7. Azure, a bend ingrailed argent, cotised or, for Symons. 8. Or, a lion rampant holding in his paws a cross ingrailed gules, for Wootton. 9. Party per bend indented or and azure, two fleurs-de-lis counterchanged, for Heare. 10. Or, three piles in chief sable, for Landear. 11. Argent, on a saltire gules five owls proper for Westlacke. 12. Sable, six escallops 3, 2 and 1 or, for Estcott. 13. Gules, two pallets or, on a chief argent three pellets for Poynter. 14. Barry wavy of eight, argent and azure, on a chief gules, three barnacles or, for Smyth. 15. Argent, a castle between three battle-axes sable, for Hickes.

In the head of each of the principal compartments of the window is seen an angel, holding on his breast a shield, to which the other shields in each compartment are respectively suspended. Their bearings are as follow:—1st compartment. The arms of Grylls, as above, bearing on an escutcheon of pretence the arms of Bere; on a scroll beneath, "Grylls and Bere, 1635." 2. Bere and Pengelley, party per pale; on the dexter side, Bere; on the sinister, or, a chevron between three

griffins passant gules, for Pengelley; on the scroll beneath, "Bere and Pengelley," with the date 1530 on the rose immediately below. 3. Bere and Bond, party per pale; on the dexter side, Bere; on the sinister, argent, on a chevron sable three bezants, for Bond; on the scroll below, "Bere and Bond."

Second compartment.—1. Grylls, bearing the arms of Gerveys on an escutcheon of pretence; argent, a chevron, between three garbs, or wheat-sheaves, sable, for Gerveys; on the scroll beneath, "Grylls and Gerveys, 1671." 2. Gerveys and Trevanion, party per pale, on the dexter side, Gerveys; on the sinister, argent, on a fesse azure, between two chevrons gules, three escallops or, for Trevanion; on the scroll below, "Gerveys and Trevanion, 1620. 3. Gerveys and Chamond, party per pale, on the dexter side, Gerveys; on the sinister, argent a chevron, between three fleur-de-lis gules, for Chamond; on the scroll, "Gerveys and Chamond, 1580."

Third compartment.—1. Grylls, bearing on an escutcheon of pretence the arms of Glynn; argent, three salmon-spears with the points downwards sable, for Glynn; beneath, "Grylls and Glynn, 1758." 2. Glynn and Pendarves, party per pale, on the dexter side Glynn; on the sinister sable, a falcon rising between three mullets pierced or, for Pendarves; beneath, "Glynn and Pendarves, 1700." 3. Glynn and Polkinhorne, party per pale, on the dexter side Glynn, on the sinister, argent, three bars sable, for Polkinhorne; beneath, "Glynn and Polkinhorne, 1662."

Fourth compartment.—1. An escutcheon, quarterly: in the first, Grylls; in the second, Bere; in the third,

Gerveys; fourth, Glynn: on the scroll beneath, "Grylls." 2. Grylls and Rashleigh, party per pale, on the dexter, Grylls; on the sinister, sable, a cross or, between a Cornish chough legged and beaked gules and a text T in chief, and two crescents in base all argent, for Rashleigh; on the scroll beneath, "Grylls and Rashleigh, 1816." 3. Grylls and Hill, party per pale, on the dexter, quarterly—1. Grylls. 2. Bere. 3. Gerveys. 4. Glynn. On the sinister, argent, a chevron between three water boujets sable, for Hill; on the scroll beneath, "Grylls and Hill, 1783." These are the arms of the donor and his wife.

Along the bottom of the window runs the following inscription, commemorating the work of restoration:—"Omnes hujus ecclesiæ fenestras, incuria et vetustate collapsas, per annos 1826, 1827, 1828, 1829, e re privata restauravit, redintegravit, ornavit Ricardus Gerveys Grylls, Helstoniensis, olim ab 1792 ad 1820 hujus parochiæ vicarius, et adhuc patronus; suo filio Henrico vicario; præfecto operis Johanne Hedgeland, Londini; pictore J. Nixon: opifice B. Baillie."

Richard Gerveys Grylls, of Helston, formerly (from the year 1792 to 1820) vicar of this parish, and still patron, at his own expense restored, renewed, and ornamented all the windows of this church, which, through neglect and lapse of time, had fallen into decay; in the years 1826, 1827, 1828, 1829; his son Henry being the vicar; John Hedgeland, of London, the designer and conductor of the work; James Nixon the painter; and B. Baillie the glazier.

DOZMARY POOL.

About five miles to the north-east of the church lies Dozmary Pool, to which the visitor is recommended to extend his excursion. The formation of such a body of water (about a mile in circumference) on somewhat high ground, being singular and curious. "There is a popular story attached to this lake. It is, that a person of the name of Tregeagle, who had been a rich and powerful man, but very wicked, guilty of murder, and other heinous crimes, lived near this place; and that after his death his spirit haunted the neighbourhood, but was at length exorcised and laid to rest in Dozmary Pool. But having in his life time, in order to enjoy the good things of this world, disposed of his soul and body to the wicked one, his infernal majesty takes great pleasure in tormenting him, by imposing on him difficult tasks, such as spinning a rope with sand, dipping out the pool with a limpet shell, &c.; and at times amuses himself with hunting him over the moors with his hell hounds, at which time Tregeagle is heard to howl and roar in a most dreadful manner; so that 'roaring and howling like Tregeagle,' is a common expression amongst the vulgar in Cornwall. Such is the foundation on which is built the following tale of 'Tregeagle, or Dozmary Pool.'"* It is supposed to have been written by one John Penwarne, an obscure Cornish Poet, whose merits have been too little known and appreciated.

* Michell's St. Neot.

TREGEAGLE.

PARTE THE FIRSTE.

I

In Cornwaile's famed land, bye the poole on the moore,
Tregeagle the wickede did dwelle;
He once was a shepherde, contented and poore,
But growing ambytious, and wishing for more,
Sad fortune the shepherde befelle.

2

One nyghte, all alone as he cross'd the wylde heathe,
To drive his scant flocke to the folde,
All nature was stille, the wynds scarcely breathe
O'er the moone silver'd hilles and the valleys beneath,
As he cast his eye over the wolde.

3

"Ah! why should I live bye harde labour," quothe he,
"And be helde bye the riche in disdayne!
"I wish," quothe Tregeagle, "for all that I see,
"Oh then what a happye greate man I shoulde be!
"When lorde of extensive domaine."

4

Nowe scarce had he utter'd hys impious breath,
When the wolves they howl'd wildlye and loude;
The wyndes sadly syghing swept over the heathe,
As nature awoke from the styllness of deathe;
And the moon hid her head in a cloude.

5

When suddaine he saw, midst the gloome of the nyghte,
A figure gygantick advance;
His hayre bristled up as he viewed the felle spryte,
Who seemed in form to be armed as a knyghte,
And he wielded an ebonye lance.

6

All blacke was the gaunte steede on whych he dyd ryde,
A sable plume shadow'd hys heade;
And blacke was hys armoure, wyth bloode all bedy'de;
And blacke was the bugle that hung by hys syde,
Which no mortale mighte hear without dreade.

7

Two dogges fierce and felle, and which never knew feare,
Dyd run hys fleete courser before;
Their forms were all hydeous, and grislye their haire,
And through their lanke sydes their sharpe ribs dyd appeare,
And their mouthes were still dripping wyth gore.

8

Then thus spake Tregeagle—"who arte thou Syr Knighte?
"And where at this tyme dost thou wende?
"Ah, why dost thou wander alone thro' the nyghte?
"And why dost thou harrowe my soule with affrighte?
"Or what does thy coming portende?"

9

The Knighte nothing spake, but he leap'd with a bound,
From offe hys hyghe steede (with a frowne),
And as he alitte on the tremblynge grounde,
His armoure clanked hollowe, a terrible sounde,
And at length thus he spake to the Clowne.

10

"Say, what dydst thou wish for, thou tremblinge knave?
"But thy wyshes are known unto mee;
"I give my consent then if thou arte my slave;
"Longe life to enjoye too, thy wish thou shalt have,
"And an hundrede years give I to thee.

11

"I'll builde thee a castle soe faire and soe fyne,
"Arounde it green forrests I'll reare,
"And vassals and serving men too shall bee thyne;
"And thy halle alle wyth golde and wyth sylvere shall shyne,
"And wyth *Syr* shall bee greeted thyne eare.

12

"And when thy longe terme shall bee passed awaye,
"At thy lot wilt thou never repine?
"And wilt thou be ready thy boone to repaye?
"Speake boldlye Tregeagle! pray what doste thou saye?
"Shall thy soule and thy bodye be mine?"

13

"A bargaine! a bargaine!" then said he aloude,
"At my lot I will never repyne:
"I sweare to observe it, I sweare by the roode,
"And am readye to seale and to sygne with my bloode:
"Both my soule and my bodye are thyne."

14

The Spryte grinn'd soe horrid, and said, "That will bynde
"Bothe thy soule and thy bodye my righte:"
Then mounting his courser as fleete as the wynde,
And whilst his grymme hellhounds ran yelpinge behinde
He was loste in the gloome of the nyghte.

15

Oh, then his dreade bugle he wynded soe shrille,
So as all mortale ears to astounde:
The vallies all trembled, and shooke was each hylle,
The wolves ceas'd to howle, and with terrour lay stille,
While Tregeagle felle flat on the grounde.

16

There in a deade sleepe all entranced he laye,
Spelle bounde bye the arte of the spryte ;
Nor awoke until morne in her mantel of graye,
With ruddy hands open'd the portalles of day,
And dispell'd the darke mysts of the nyghte.

17

Then upsprange Tregeagle, no longer a clowne,
But cloathed in gorgeous attyre ;
And proude wavinge forrests the hylls all did crowne,
Which erst was a bare and a barren bleake downe ;
And much did Tregeagle admire.

18

Where Dozmare Lake its darke waters did roll,
A Castle nowe reared its heade,
Wyth manye a turrete soe statelye and talle,
And manye a warden did walke on its walle,
All splendidly cloathed in rede.

19

And manye a vassale did hayle hym " Sir Knyghte,"
And doffinge their caps, bowed lowe ;
And muche Syr Tregeagle was pleased wyth the syghte,
While inwardlye swellinge with pryde and delyghte,
He into his castle did goe.

20

Then proudlye advauncinge he enter'd the halle,
With golde and with sylver bedyghte;
Frome the loftye roofe manye gaye banners did falle,
And bryghte suites of armoure did hange on each walle,
Was ever soe gorgeous a sighte!

21

And there the gay servynge men bowinge profounde,
Obsequious did wait hys commande;
And manye faire damsels did stande hym arounde,
Who modestlye bente theire bryghte eyes to the grounde;
Ah, who could such beautye wythstande!

22

The mynstrel sweete musyck drewe forthe frome his lyre,
Whych ravysh'd the soule with delyghte;
The Knyghte treads on aire, and his soule is on fyre,
And much he the skylle of the Harper admyres,
For he sunge forthe the prayse of the Knyghte.

23

And manye a steede in his stables were seene,
All fitted for chace or for warre;
Withe manye bolde huntsmen, all cloathed in greene,
At theire sydes hunge their bugles of sylver so sheene,
Whych runge thro' the forrests afarre.

24

Nowe oft woulde the Knyghte, on his courser soe faire,
Followe swifte the fleete houndes and the horne,
To rouse the grymme wolfe frome his secrete laire,
Or pursue the lyghte bounds of the tremblynge deere,
As he brush'd the brighte dews of the morne.

25

But tyme flew awaye, with the wynde's winged speede,
Tregeagle ne er notyc'd its flyghte;
But he marked each daye with some horrible deede,
Some mansyon must burne, or some traveller bleede,
Or hatefulle that daye to his sighte,

26

It chaunced one evenynge, as homewarde he wendes,
Deepe mutter'd the hagg of the storme;
Earthe trembles as boundynge the skyes she ascendes,
The welkyn acrosse her blacke winges she extendes,
And nature with darkness deformes.

27

And nowe the bolde hunters theye stoode alle aghaste,
Theire stoute heartes withe feare overaw'd;
The rede lyghtnings glared, the rayne poured faste,
And loude howl'd the Demons that rode on the blaste,
And Terrour the tempeste bestrode!

28

Whene swifte from the woode, and all wylde with affryghte,
A damsele advauncinge they spyed;
All whyte were her garments, her palfrye was whyte,
Wyth sylver and golde, and wyth jeweles bedyghte,
And a little page rode bye her syde.

29

"Oh, save me! oh, save me! Sir Knyghte," then she said,
"Oh, let me thy succoure obtaine!
"Ah, where from the storme shall I shelter my heade?
"My spirits are synkyng with horrour and dreade,
"And my garments are drenched with rayne.

30

"My poor little page, too, with terroure dothe quake,
"Though ne'er little page was more bold:"—
"Ah, Mistress deare, I woulde dye for youre sake!
"It is not with feare that I shiver and shake,
"But I shake with the wet and the colde."

31

"See you," sayd the Knyghte, "where my castle dothe reare,
"Thyther hasten fayre ladye with me;
"And there we all soone will thy little page cheere;
"Bryghte damsels I've many, all modest and fayre,
"Sweete ladye, to waite upon thee."

32

Nowe quickly they rode—and the drawebridge let downe,
They into the castle repayre;
And cheerfulle the fyres nowe blaz'd in the halle,
Tregeagle aloude for his damsels did calle,
His damsels soe lovelye and faire.

33

Some wayte on the Lady, some kyndlye are led
To make the younge urchyn theire care;
Where lovelye he sat with his cheeks rosye rede,
And lyke a wet rosebude he hunge downe his heade,
Whyle they wrunge forthe the rayne from his hayre.

34

"Nowe saye, little page," said a Damsel soe milde,
"And quicklye unto us declare,
"Why thro' the darke forreste, so savage and wylde,
"Thou rangest at nyghte, who arte yete but a chylde?
"And who is thye Lady soe faire?"

35

"Her father's Earl Cornwaile,—I weene that his name
"Can never sounde straunge to youre eare;
"For large his possessyons, and wyde is hys fame,
"And I am her page, and Roberto's mye name,
"And they call her Goonhylda the faire.

36

" Thys mornynge from Dunevyd Castle* soe stronge,
" We came forthe ere the sunn shew'd his face;
" For she loves, with her trayne, the greene forrests amonge
" To rouse the fleete deere, and the vallies alonge
" To pursue the keene joyes of the chase.

37

" To daye we left all oure companyons behynde,
" And involv'd in the mysts of the hylle;
" To trace backe our steps we in vaine were inclyn'd,
" When the shoutes of the hunters we hearde in the wynde,
" And the bugle blewe cheerlye and shrylle.

38

" Then we hytherwarde sped, all deceyv'd by the sounde,
" In hopes oure companyons to fynde;
" When the howlynge storme shooke the vaste forreste arounde,
" From the rayne we soughte sheltere, but none coulde be founde,
" Till we met with youre mastere so kynde."

39

Then Goonhylda came forth,—like a beautful flower,
And all in fresh garments arrayed;

* Launceston Castle.

She seem'd a tall lyllye, refresh'd by a showere,
Tregeagle he gaz'd, for ne'er till that houre,
Had he seene such a beautiful Mayde.

40

"Thankes, gentle Syr Knyghte,"—said Goonhylda the faire,
Whyle modestye mantled her cheeke,
"Your guests for the nyghte we must be, Syr, I feare,
"Whylst mye father, a prye to sad griefe and despaire,
"In vayne his Goonhylda will seeke."

41

"I am proude of my gueste," Syr Tregeagle reply'd,
"And praye, faireste Ladye, don't grieve;
"A messengere quicke to youre father shall ryde,
"To tell hym noe ille does his daughter betyde,
"And his breaste frome its terroure relieve."

42

Whyle thus, with faire speeches soe courteous and kynde,
Hymselfe to the Mayde he address'd;
To gloome and to thoughtfulness seem'd much inclyn'd,
And, if that the countenance speaketh the mynde,
Darke deedes he revolv'd in his breaste.

TREGEAGLE.

PARTE THE SECONDE.

1

WHYLE sweete slept Goonhylda, of beautye the pryde,
The Earle was absorbed in griefe;
For no messengere fleete to his castle did ryde,
To saye that no ill did his darlynge betyde,
And to give his fonde bosome reliefe.

2

All nyghte his lone chambere he pac'd to and fro;
As he lysten'd, no sounde coulde he heare,
But the blast which against his darke windows did blowe;
His aged breaste heaved with sorrowe and woe,
Till he saw the greye mornynge appeare.

3

With his knyghts and esquyres, and servynge men all,
Then forthe frome his castle did ryde;
Midst the forreste soe wylde, on Goonhylda did call,
But dyre forebodings his hearte did appalle,
When noughte but the echoes reply'd.

4

At length to the plaine he emerg'd from the woode;
For a father, alas, what a syghte!
There laye her fayre garments all drenched in bloode,
Her palfrye all torn in the darke crymsone floode,
By the rav'nous beastes of the nyghte.

5

Soft-eyed Pitye descende o'er the heart-rending syghte;
Be widely extended thy veyle:
For I weene it is past learned clerke to indyghte,
Or the pen or the pencile to paint or to wryte,
What a fond, tender father muste feele.

6

And now let's returne to that traytoure soe vyle;
Darke projects revolv'd in hys breaste,
Whylst his hearte was envelop'd in fraude and in guyle,
He borrowed kynde Hospytalytye's smyle,
And thus he Goonhylda address'd:—

7

"Fayr Mayden, than floweres the fayrest most fayre,
"Of demeanoure soe modeste and sweete;
"O, saye! may a Knyghte of possessyons soe rare,
"Presume that both them and hymselfe to declare,
"Dear Ladye, are caste at your feete.

8

Wythe a blushe on her cheeke, then Goonhylda reply'd,
" I ill shoulde your kindness requyte,
" Shoulde I treate you, Syr Knyghte, or with scorne, or with pryde,
" Or the state of my hearte should I stryve, Syr, to hyde;
" I'm already betroth'd to a Knyghte.

9

" Now faire is the daye, and refulgente the morne,
" And fayne would I haste to departe;
" That no longer my fonde partiale father may mourne,
" And no longer in vaine waite Goonhylda's retourne,
" Whose absence must wrynge his kynde hearte."

10

The Knyghte smyl'd insydious, and bente his darke browe:
" Faire Ladye, you cannot goe hence;
" There are robbers abroade in the forreste, I trowe;
" Besydes, my sweete damsele, I boldlye avowe,
" With youre presence I cannot dyspence."

11

" Then am I a prys'ner ?" Goonhylda replied,
(Indygnante beholdynge the Knyghte)
" But soone shall the strength of thy castle be try'd;
" And thynkest thou longe from Earl Cornwaile to hyde
" A daughtere, his pryde and delyghte ?"

12

" Ah, vain expectatione, fayre Ladye," he sayde,
" Thy father hopes not thy retourne;
" Alreadye he thynkes that thy bloode has been shed
" Bye the beastes of the forreste; and thynkyng thee deade,
" He is gone to his castle to mourne."

13

Nowe little Roberto, tho' few were his yeares,
Yet cunnyng and shrewde was the boye;
Where he sat in a corner, thys speeche overheares,
And faythfulle as swyfte to the stable repayres,
And seyzes his courser wyth joye.

14

From the castle he steals, and the forreste he gaynes,
Resolv'd to averte her sad fate:
Nowe spurring, and giving his fleete horse the reynes,
Ere the soft tears of evenyng had spangled the plaines,
Blewe his horne at Dunevyd's high gate.

15

" Oh, hasten, Earle Cornwaile! oh, hasten!" he cry'd,
" Thy peerless Goonhylda's in thralle;
" Bye a recreante Knyghte is thy powere defy'd!
" Bye force Syr Tregeagle would make her his bryde!
" And he keepes her within his stronge walle!"

16

" For thy newes, little Robert, oh, faire thee befalle,
" Tho' bitter and sweete, little page;
" Mye Goonhylda, then, lives! though a traytor enthralles,
" But soone will I thundere arounde his stronge walles,
" The catyffe I burne to engage!"

17

Then he drewe forthe his horsemen, so valyaunte and bolde;
" And gyve me mye armoure," he said,
" My frame can sustayne it, tho' wyther'd and olde,
" And my hande in its graspe stille the faulchyon can holde,
" When a daughtere's cause calls for its aide.

18

" To horse, little Robert! to horse again flye!
" Tho' tyred thou surelye muste be;
" But I knowe for thy Mystress thoud'st readylye dye,
" And for thy rewarde I'll make thee bye and bye,
" A Squyre of highest degree."

19

Nowe, throug the darke nyghte, over forreste and moore,
Theye bye theire fleete coursers are borne;
Whyle little Roberto rode blythesome before,
And ere the greye morne peep'd the easterne hills o'er,
At Tregeagle's gate sounded his horne.

20

All is sylente wythin, and the stillness of deathe
The darke frowninge towers surroundes;
When they hearde, and each lystening suspended his breathe,
They hearde the shryll blaste, from the far dystaunte heathe,
Whych the eares of all mortales confoundes.

21

They hearde the Blacke Hunter! and dreade shooke each mynde;
Heartes sanke that had never knowne feare:
They hearde the Blacke Hunter's dread voyce in the wynde!
They hearde his curste hell-houndes runn yelpyng behynde!
And his steede thundered loude on the eare!

22

And nowe he appear'd thro' the gloome of the nyghte;
His plume seem'd a cloude in the skyes;
His forme the darke mists of the hilles to the syghte,
And as from a furnace shootes forthe the rede lyghte,
Soe glared the fierce beams of his eyes!

23

He blewe from his bugle so dreadful a blaste,
His dogges howlyng hydeous the whyle,

That all Nature trembled, and shooke as aghaste!
And from the hygh walles the huge battlements braste!
Felle downe from the tottering pyle.

24

"Come forthe, Syr Tregeagle!" in thundere he cryed,
"Come forthe, and submit to thy fate!
"Thy time is expired! to me thou arte tyde!
"Wythin thy darke castle in vayne thou wouldst hyde:
"Come forthe! for here endeth thy date!"

25

Then forthe came Tregeagle, all palsyed with feare,
And fayne woulde more favoure have founde;
But loude roar'd the thundere, and swifte through the ayre
The rede bolte of vengeance shot forthe with a glare,
And stroke him a corpse to the grounde!

26

Then from the blacke corpse a pale spectre appear'd,
And hied him awaye through the nyghte;
Whene quicklye the yelpes of the hell-houndes are hearde,
And to the pursuite bye the bugle are cheer'd,
Whyle behynde thunderes after the Spryte.

27

And nowe ruddye mornyng agayne gilds the skyes;
The hellish enchantemente is o'er:

The forreste and castle no more meete their eyes;
But where from greene woodes its bryghte turrets did rise,
Now spreades the darke poole on the moore.

28

And neare its dreare margyn a Mayden was seene,
Unhurted! Goonyhlda the fayre;
Fore stylle guardian angels did keep her, I weene,
And neare her gay palfrye, in trappings soe sheene,
Whych late torne bye wolves did appeare.

29

Earle Cornwaile rejoycyng, nowe thanked that powere
That did his Goonhylda restore;
And oft his olde Mynstrelle, at eve's sobere houre,
Beneathe the darke walles of Dunevyd's greye towere,
Sunge the tale of the poole on the moore.

30

And stylle, as the trav'lere pursues his lone waye,
In horroure, at nyghte o'er the waste,
He hears Syr Tregeagle with shrieks rushe awaye,
He heares the Blacke Hunter pursuing his preye,
And shrynkes at his bugle's dreade blaste.

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